

Etude

the music magazine

JANUARY 1953

40 CENTS

\$3.50 A YEAR

The Stars and Stripes Forever. March.

Marsello

JOHN PHILIP SOUSA

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Alive, Musically"

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De Smit Raka in "Kakawin"



Anak Agung Mandra, dancer



Ball Dancers in "Kakawin"



De Smit Raka in "Kakawin"



Ball Dancers in "Kakawin"

Keying Section of Orchestral Orchestra



The unusual movement tour of the

Musirinus of Bali

with their native performances a look to them are
but the natural expression of a way of life, far
been to Americans a most revealing experience.

By Rose Meylan

A TALL MAN had come into the room. He wore a sports shirt, a simple blue button-down shirt, and a dark, and he carried a long slender sword. With a look of kindly humor, he smiled himself and watched the dancers with such strong tips of palm and fingers. His body accompanied him then, long and thin, with a look of friendly interest, straight, pointed, long and thin. There was also present the music of a music section.

Several dancers of The Bali Dancers, Anak Agung Gde Ngurah Widada, a native musician, though not a professional in the sense of the term. It is also the highest Master of Music, known among Bali villages for the excellence of his music, and the house of many of his pupils, some of whom are professional. They are not as professional musicians in Bali, and as music is both. Each town has its own music (the *gamelan*), and each music is both. Each town has its own music (the *gamelan*), and each music is both. Each town has its own music (the *gamelan*), and each music is both.

The Bali Dancers gave Broadway, in the town of the island of Bali, which is interesting. Most interesting is the music of a group of villages including the world's most original

musicians by performance which represent the natural expression of a way of life. At home, these Balinese dance work in the fields or in small native shops. After work, they listen to the music which is played up performances on the gamelan (the orchestra of xylophones, metallophones, and gongs), and it is a company dancing which, with the music, forms their self-expression as well as their favorite entertainment. For a full year before they entered the stage they practiced a gently and held themselves to the music. The chief profession of the young men is dancing their way and children to carry on as musicians in the fields and shops.

These expert performers learn their art as they learn to speak. From childhood, Balinese children listen to the music (which of their fathers) around the age of two, then as they grow up to create what they hear. After some ten years of learning these children become adults, they become accomplished musicians. The Ageng's chief son, however, plays of the instruments of the gamelan. His younger son, there, is expected to pick out instrumental melodies. Whether they are their father's or not, they are likely to have, what we call musical talent.

Several years ago, Gde, president of The Bali Dancers, and his wife, Ratu, a native of Bali, were at a distinguished dinner, held by Bali's music. Though the traditional music of

back in the 18th Century, these modern dancers are still in the 18th Century.

"The music included in our program goes back centuries before us to the 18th Century," says Mr. Gde. "The long tradition we hold, then, and general view of the music—our modern. It is as though the music were to express the music of a 18th Century. The music of the 18th Century is called *gamelan*, and most of them come from the 18th Century, the music of all centuries in the music world. The music of the 18th Century, then, is called *gamelan*, and most of them come from the 18th Century, the music of all centuries in the music world. The music of the 18th Century, then, is called *gamelan*, and most of them come from the 18th Century, the music of all centuries in the music world."

"Singing is less developed than professional music. Good performances, according to the Gde, are still in the 18th Century, the music of the 18th Century, the music of all centuries in the music world. The music of the 18th Century, then, is called *gamelan*, and most of them come from the 18th Century, the music of all centuries in the music world. The music of the 18th Century, then, is called *gamelan*, and most of them come from the 18th Century, the music of all centuries in the music world."

Though modern Balinese music is chiefly a source of pleasure, it has in fact with the religion of the people, and the music development of school life, then a part. (Continued on Page 20)

*Oh Doctor,
My Throat!*

*A specialist in his
field has words of
wisdom concerning
the cure which should be
given the negro's voice.*

by IRVING WILSON VOORHEES, M.D.

Fortunate is the observer who sees this list
 as a first, sufficiently alarmed to seek di-
 agnosis and treatment.

Probably the throat specialist will respond as X-ray films of the sinuses in order to determine whether there is any latent infection or persistent (gross) sinusitis from which the discharge is issuing as it very well may be the case (sinusopharynx).

If this change from the normal goes on for a long time, the secretion continues to be troublesome because the overlying cells have undergone serious pathological change and an intense pruritic watery type of eczema. This means that the back of the hand is always dry and often uncomfortable. A hot drink of coffee in the morning often acts to loosen up the dryness, and one may get an acute well in the rest of the day. But, unfortunately, this improvement does not last, and therefore the appropriate treatment, calling for another prolonged treatment by the direct approach.

Any good character from whatever cause, even from a bad hard cold will make breathing at night difficult, and give rise to sleeplessness or at least to disturbed sleep. Upon awaking in the morning the throat is dry, the voice is hoarse or husky because the inspired air has dried the throat to a crisp. That "dark brown taste" which used to be the politician's bag of tricks becomes an annoying reality.

Of all the obscurity of the language which forbids the singer, acute language is the most desirable. One may stray at night in the most healthily, but have no money at all in the morning, or what there is may be lost in the course of the afternoon, or in the evening particularly. This is the case with the very day we live on, and the language of the day. Perhaps one has wanted for weeks, the very thing is to say for a manager, and in the most common sense, the language is completely. As much as I desire to say, there is no use in saying so in the language of the day, for the words of the day are the words of the day, and the words of the day are the words of the day. This is the case with the very day we live on, and the language of the day. Perhaps one has wanted for weeks, the very thing is to say for a manager, and in the most common sense, the language is completely. As much as I desire to say, there is no use in saying so in the language of the day, for the words of the day are the words of the day, and the words of the day are the words of the day.

ing a certain age. In spite of all signs pointing to the north, the colonies, the eggs, do not come back well enough to meet its obligations. In fact, mosquitoes should be eradicated entirely, and given room to fill the timber and rather less removed. The "why" is readily apparent. With less the eradication of mosquitoes, one has to look at the situation. Although the eggs of the adults are space between the water and the current stream and debris, and not in the very beginning of each brood, and the final period of each brood, because in fact, viral modules are not from an abstracted glass on the margin of a road which others in little enough and keep in the stream, but on the water. Later the water is not only a source of a certain, however, changed into a stream, but it must be removed entirely.

[illegible]

After discussion of "the dental specialties" let a little discussion of the tooth be there so it falls into any portion of the book which suffers from a lack of organization. Every body has an opinion about the tooth even among physicians. One says "there is no such thing as a normal tooth." Another "the tooth is there for a purpose, and should never be removed." Still another "I know a girl, a capable singer, who lost her teeth and was but never able to

Public Health

4. *Staphylococcus aureus*

David Woodhouse



Keywords: *Self-esteem, self-esteem threat, self-esteem threat sensitivity, self-esteem threat sensitivity scale, self-esteem threat sensitivity scale-2*



Name: Group Leader:



Many present day music lessons are becoming recorded and distributed by

THE NEW WORLD OF SOUND

Here's a bold but sane affirmation of modern trends in music, which should do much to give us a proper perspective toward the new developments.

by George R. Borchert

[illegible]

But we have logged down. Our recent
bells are, as Nelson Gendron so aptly de-

writes there in his new book, *Mean and Inhuman: "Authentic" men and*. In these "meanies" the same great gods are both evil and even again, not as one or other mind are longer in what is being played but in who is conducting or playing. This attempt at performance is the chief theme: torments of his unshared life torments and are captured by the measured forces represented by concert managers and the environment because of style and relevance. In a brief sense, then, this is the situation in which "new" music finds itself today.

What may be some of the character in the use of a genuine interest and participation in new creative activity? What is it about contemporary music that disturbs the equal ability of listeners and composers today?

What are the differences between these two music and traditional music? First, it is important to point out that the two experiences, whose seeds were sown by Wagner, Strauss, Mahler and Schoenberg, and whose roots ran from Wagner's chamber around 1863/1864 to the works of Debussy, Ravel, Schoenberg, and Stravinsky, are longer and have to the traditional harmonic ideas. In the music of such composers, and features harmonic ideas are characterized by a gradual use of (Continued on Page 50)

There always has been much discussion among educators on the subject

When Should Piano Lessons Begin?

All sides of this important question are here considered in a most intelligent and practical manner.

by ROBERTA SAVIER

THE LARGON of psychology is being spread before ourselves, and one of the terms we hear often is "readiness." We are told that until the child is "ready" for an activity he will make little or no progress in learning it. Most of us who teach piano have had the experience of attempting to teach five, six, or even seven-year-olds who seem to be terrified and overwhelmed by the whole business and then have had a nine-year-old girl become along with us inside at all. Some of the psychologists have made no mention of readiness, so should be able to get some help from them in determining a child's readiness for piano lessons.

First of all, readiness should be threefold: physical, mental and emotional. To consider the physical side, learning, which is the same sort of movement with rhythm, is done at a very early age. At three or four it is at its best. If a child's hands are large enough to encompass five keys he can play most beginning music in the five key positions. Since most of the music doesn't require pedal, he won't be handicapped by having long toe shoes to reach the pedal.

Most parents and teachers have the notion that the child should not attempt piano lessons until he has learned to read and acquired a background of reading and math studies. Perhaps that was necessary in the old-fashioned out-of-schooling. In-school today, instead of reading, but if the modern way of reading is to acquire attention and then focus of individual notes is used, the school learning background is unnecessary.

For some important that played at mental readiness is emotional readiness. Does the child really want to learn to play the piano or does his mother think it would be nice if he could perform in her house? From the work of Dr. Arnold Gesell in

the field of child development we can learn much about characteristic traits of children of different ages that can help us to determine a good age for starting piano lessons. From what he tells us of five-year-olds, we can see that many of them are at a good stage to begin piano study. Of course, every child is individual and matures at his own rate, and two children of nearly the same chronological age may be very different in their stage of development. What Gesell says, then, does not mean because of the same of achievement their accomplishments give them, and also because of the parent and opinion they give, especially from their mothers, in whom they have strong faith. They love to repeat an activity that they have learned, which makes them like practices. They are casual about music, but they are lively and so are naturally easy to guide. These characteristics are fairly good. Our psychologists put the minimum age for a five-year-old at (two) full months. At five, while the child is still probably more alert with his eyes than with his ears, he will enjoy copying letters and numbers and also finding what is out patterns and forms.

Five is an age of stability, a "golden age" in the development of the child. So, a just the opposite. We arrive at from the rules, many others of the child's own activity, emotional signs and confidence, confidence. The situation of a five-year-old is easily described. Because they are entering a new growth phase, their conduct is often not so good as it five. They usually carry their school career at this time so that connecting piano lessons to a child's school career is not a good idea.

After the introduction of an, seven is a growing down stage. The typical seven-year-old is sensitive, thoughtful, and a work study person is five with than the six-year-old. The situation is good, and he

frequently becomes absorbed in a task. Only has characteristic lack of confidence is a drive back to his starting home in the age.

The eight-year-old usually enters of a the slightly withdrawn stage, enters a seven. The general tempo of living begins to get into logic gear. He develops special interests and his social life and his mobility is stopped. The seven-year-old does people and things and takes a lot of questions.

One final warning that often the slow stages of starting early is that the young child is not capable of practicing by himself until the age of nine or ten. The young child is incapable of understanding enough what is presented in a full hour lesson to have him to practice after the rest of the work as he can, he will someone to guide him, and after he reaches five the time is given to him. It would be better if he would wait to be able to work by himself.

The seven-year-old is growing up and is coming independent. Not only is it with alone, but he can take interest, confidence the younger child as he grows up to do.

If nine is good, ten is still better. Ten is another of the golden ages, a period of equilibrium before the storm of adolescence. The little girl, Carl Rogers, who did work work on the field of the psychology of music, considered ten the most effective age for starting lessons.

We can see, then, that the best age for teaching piano lessons seems to be nine or ten. Let us consider the advantages and disadvantages of five versus ten.

The evidence in favor of the early start is strong. The young child's hands are flexible and it is comparatively easy for him to learn up skills. There, too, he has fewer problems on which the momentum might build with those advances, in piano playing. The child who starts (Continued on Page 22)

Corrente in A minor

only to say the fifth of May enjoyed a Renaissance of such magnitude that the world is it should deli for the pasting. In an on-
disfigure and made which emerged from this largest of creative activity. One of the great moments of this period was Renaissance.
disfigurement, organs and not necessary when reference to the source of but it was a widely acknowledged fact. The discovery
in regard of the period of a work of it was not only in the past but in a great and rapid of style, the same of reaching. From
1. construction of the second move. Grade 2]

GIROLAMO FRESCOBALDI

1655-1641

Edited by M. Espósito



From "Early 14 in a Piano Book" Edition 1, N. 1 (1910) [1910-1910]

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STONE JOURNAL 202

Published by G. B. Schirmer, Inc.

Andante from Sonata

In January, 1788, Mozart wrote a Sonata in F major from which the polka *Andante* is taken. This is piano music, intelligent, pleasing, light, and unimpaired form, — a synthesis of everything Mozart contained himself withholding by short but too abundantly what he. The form of this movement is that of the minuet-allegro, easily converted for the more modest subject out of place here. (Here to Page 2 for biographical sketch.) Grade B.

WOLFGANG AMADEUS MOZART
(1756-1791)

Andante (4, 4)

PIANO

From "Sonata for the Piano" by W.A. Mozart [EN 00124]

28

STUDY JANUARY 1912

STUDY JANUARY 1912

29

20

Coda 2

The Metronome

(From the Ninth Symphony)

LUDWIG VAN BEETHOVEN

Arr. by William Mason

Allegretto scherzando (♩ = 60)

PIANO

From "Thematics from The Ninth Symphony" compiled by Henry Levine [arr. 1909]

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Grade 3

Viennese Echoes

STAFFORD KING

Waltz moderato (2, 32)

PIANO

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No. 120 40871
Grade 3

A Winter Frolic

RALPH FEIGELER

Allegretto con brio (2, 32)

PIANO

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Farewell (Waltz)

FELIX DE COWA

Can tristezza (♩ = 60)

PIANO

fine

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fine

Grade 2

Allegro (♩ = 120)

The Whirlpool

ELLA KUTTERER

PIANO

fine

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Grade 2

Andante (♩ = 60)

A Harp Song

ELLA KUTTERER

PIANO

fine

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The Dark-keys Dance

Grade 3-4

SECONDO

MULLY DONALDSON

Moderato (♩ = 80)

PIANO

f *strings* *trance*

adagio

trance *ad* *f*

trance *f*

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The Dark-keys Dance

Grade 3-4

PRIMO

MULLY DONALDSON

Moderato (♩ = 80)

PIANO

f *strings* *trance*

adagio

trance *ad* *f*

trance *f*

BY THE JANUARY 1917

Mister Policeman

(March)

CHARLES WAKEFIELD GANNAN
Op. 35, No. 9

SECONDO

Tempo di Marcia

PIANO

The musical score for the second part of 'Mister Policeman' is written for piano. It consists of six systems of music, each with a treble and bass staff. The key signature has one flat (B-flat). The tempo is marked 'Tempo di Marcia'. The score includes various musical notations such as notes, rests, and dynamic markings like 'p' (piano) and 'f' (forte). The piece concludes with a 'D.C. al Fine' instruction.

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Mister Policeman

(March)

CHARLES WAKEFIELD GANNAN
Op. 35, No. 9

PRIMO

Tempo di Marcia

PIANO

The musical score for the first part of 'Mister Policeman' is written for piano. It consists of six systems of music, each with a treble and bass staff. The key signature has one flat (B-flat). The tempo is marked 'Tempo di Marcia'. The score includes various musical notations such as notes, rests, and dynamic markings like 'p' (piano) and 'f' (forte). The piece concludes with a 'D.C. al Fine' instruction.

BYRON JANUARY 1922

The Old Year Now Hath Passed Away

Das Alte Jahr Vergangen Ist

王 强 邵海成等

Zygmunt C. Wilkerson

[illegible]

Chorale Prelude

The image shows a page from a musical score titled "Chorale Prelude". The score is written for four voices: Soprano, Alto, Tenor, and Bass. The music is in G major and 4/4 time. The Soprano part begins with a treble clef and a key signature of one sharp (F#). The Alto, Tenor, and Bass parts begin with bass clefs. The score consists of four systems of music, each with four staves. The music is a setting of the chorale "Nun danket alle Gott" (Now thank ye all the Lord). The tempo is marked "Moderato". The score is published by G. Schirmer, New York.

From "The Liturgical Year (Dogmatika)," by Johann Sebastian Bach. Edited by A. Buzenskiy. CD-88-460063

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ETUDE - JANTANT 2004

ATTORNEY-AT-LAW

To the Distant Beloved

(Der Reiterstein)

Zusammenfassung von Seite

English Test By Confidence Method

FRANK SCHUBERT

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Moderate ($d = .50$)

VOCE

2 How still, oh sweet re-mem-brance of you, my dear-est, Tak-ers on, a lit-tle
I Werd' stand-est still, and, but - here, O die! fore-er, abides! Pres-er-ve, when the Will-ow

PIANO

ten - times A - gainst the sea - ling sea. Where stream do, with the moon - let us And through the fir - est
fel - low and split on their own schick. Im Brand der Her gen - gel - der, die re - ten A - hand

[illegible][illegible]

From *Bary Gosselin Classic Research* edited by Walter Gosselin (978-0-81956-000-0)

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STON, JANUARY 1921

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1

den-ig open up - gait — With in the mid - y moon-light Your sweet form has ere met Yel
 from rings like her soul, — self in drink all good back den, go led to fast go soul! From

when my soul, with long - ing, reach out to hold you dear, You die - up - past the dawning lo-
 can't die such a lon - ger, der Leben such den rich held, der der den them den vor ges gen, der

from the sun light clear, the dawning lo - den the sun - light clear
 You ge - dalt vor-achelt, vor ges gen die You - ge - dalt vor-achelt,

Valse Brillante

FÉLIX MENDELSSOHN, Op. 34, No. 2
 Transcribed by John Gosses

Lento espressivo
 CLARINET in Bb
 PIANO

From "Vocal Treasury of Clarinet Solos" by John Gosses (1911-1912)
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Grade 3.

Parado*

JOHAN FRANCO

Tempo di marcia (♩ = 120)

PIANO

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Grade 3.

Carousel*

JOHAN FRANCO

Poco allegro (♩ = 120)

PIANO

Però niente

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MAY 1942 JANUARY 1942

No. 10 0016

Grade 3

Clown Antics

ANNE ROBINSON

Lightly (♩ = 120)

PIANO

meno mosso a poco

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Grade 3

Diving

ADA RICHTER

Moderate

PIANO

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35

Our Maple Tree

BENTLY JOHAN

Allegretto (♩ = 100)

PIANO

Our map-le tree is a ber-ry strong, that's dress'd in red and gold; its
shakes her store with a lit-tle swirl When blow by wind is cold. But some one day, when it grows more old, its
leaves will fall a- way. And then I shall have a thing to wear. Us- ing one fine spring day.

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The Wise Old Owl

LOUISE E. STARS

Moderate (♩ = 100)

PIANO

How the owl a very wise had they say, like up the whole night through To watch the moon and
shine a horn. A owl that he came in's now... Now nice 'twould be thought the wise old owl is
I was high in the sky. Then I caught it on the tree one moon. And watch the old world go by.

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Barcarolle*

PETER I. TCHAIKOWSKY
Arr. by Ruth Sengfus

Andantino (♩ = 60)

PIANO

ocean

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Theme*

(From the Sixth Symphony)

PETER I. TCHAIKOWSKY
Arr. by Ruth Sengfus

Allegro (♩ = 100)

PIANO

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